

# Circostrada Network

## street arts WINTER ACADEMY #3 TOWARDS A FRAMEWORK OF REFERENCE

EUROPE

The third edition of the Street Arts Winter Academy was organised by FAI AR (the Formation Avancée et Itinérante des Arts de la Rue) in partnership with the University of Winchester, Circostrada Network, and Gledališče Ane Monro. This closed seminar, held on 10-12 March 2013 at La Cité des Arts de la Rue in Marseille, gathered European professionals and academics to work on designing a European frame of reference for the training of street artists.

In this publication Circostrada Network offers a summary of the discussions that were held on ways to structure the transmission of skills within this artistic sector, as well as two texts highlighting experiences of frames of reference in other artistic sectors.

This publication was coordinated by Anne Gonon and Yohann Floch.  
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**HorsLesMurs** HorsLesMurs is the French national information centre for street arts and circus arts. Created in 1993 by the Ministry of Culture and Communication, since 2003, it has been the general secretariat of Circostrada Network, European platform for the street arts and circus dedicated to information, observation and professional exchanges. Representing 55 members from 21 countries, the network is working to develop the structuring and recognition of these sectors in Europe.

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This seminar benefitted from the support of Institut Français, convention Provence-Alpes-Côte d'Azur.

## Partners

**Ana Monro Theatre** is one of the oldest independent theatre groups in Slovenia. It was established in 1982 as a small artistically very articulated group. From that time it created more than 50 original theatre pieces, indoor and outdoor. With time the field of action has broadened and diversified. There are four main fields of activity: the creation of theatre pieces; the Annual Cycle of the Ana Monro Theatre Festivals, including the Ana Desetnica festival, taking place in the beginning of July every year, in Ljubljana, since 1998; SUGLA, a street theatre school for young artists and the international cooperation through the participation in two European networks, Circostrada and Meridians.  
[www.anamonro.org](http://www.anamonro.org)

The **FAI AR**, the first advanced itinerant learning programme in France and Europe dedicated to artistic creation in public areas, was launched in April 2005, after several years of reflection and experience in the field of public area training. For a period of 18 months, the FAI AR aims to consider the main resources favourable to artistic creation in public areas. At the heart of the 'Cité des Arts de la Rue' project in Marseille, it moves between different places devoted to urban arts in France and throughout Europe. The training revolves around three main axes: collective fundamentals that look at basic questions (sound, verticality, natural and artificial lighting...); individual adventures and a 'volunteer collaboration', involving two months of total immersion as an assistant in a company creating a project. Personal artistic project is the main theme of the adventure of each participant.  
[www.faiar.org](http://www.faiar.org)

**Street Arts at Winchester University** is an exciting new performance-based degree for students who want to create imaginative contemporary productions in the new arenas of street arts and outdoor spaces. The programme provides students with the skills to create and produce spectacular performances for festivals and large-scale events; make and perform large-scale puppets; engage in the vibrant world of street dance, music and comedy; or develop a show that students could perform in many different countries around the world. The programme is taught by academics that have expertise in the defined core areas of street arts at both the theoretical and practical level, and many of them are practitioners themselves. This is coupled with visiting practitioners who are invited to present lectures, academies, seminars or workshops and provide feedback on student performances.  
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**Circostrada Network** gathers 55 members from 21 countries and contributes to the circulation of information and resources within the street arts and the circus arts sectors, putting emphasis on exchange and cooperation between International professionals and carrying out joint actions to encourage greater recognition of these art forms. The French information centre HorsLesMurs acts as the Secretary General of the platform which receives support for organisations active at European level in the field of Culture of the European Commission, in the framework of a 3-year partnership agreement (2011-2013).  
[www.circostrada.org](http://www.circostrada.org)

# Different but Equal

## Chrissie Tiller

As a young theatre director in the '80s, I was offered the role of Artistic Director of a Theatre in Education company. Visible Theatre was the first integrated company in its field: a third of our actors were deaf or had hearing impairments. We quickly decided this was not going to be a barrier to presenting exciting, experimental, physical theatre for young people. Having to create performances that thrilled our hearing audiences, while also introducing them to sign language and the deaf world, became a creative and imaginative challenge. (We like to think it's no coincidence that one of our original actors, Jenny Sealey, was recently Artistic Director of the inspirational Paralympics Opening Ceremony.)

You may be wondering why I am I telling you this story about a theatre company at the beginning of what is advertised as a discussion of EQF Level Descriptors, Sectoral Qualification Frameworks, and Academic Tuning programmes? Perhaps if I tell you the strapline of our company, Different but Equal, the link will become clear.

It seems to me that the maxim 'different but equal' has to be one of the main starting points for any conversation about developing shared learning frameworks, whether at a National, Sectoral or European level. Finding ways to compare and connect different practices, to discover the parallels between disciplines, and the connections across the formal and non-formal learning sectors, may sometimes feel like trying to fit round pegs into square holes. It can also be the key to acknowledging that learning happens in a wide range of contexts, that one approach is not necessarily superior to another, and that we all have something to discover from each other. If we really want to develop a more diverse and socially mobile creative workforce it is crucial to find the language to describe and share what we do; partly because it helps us understand those practices and methodologies better ourselves, and partly because it enables us to connect with others.

Necessity, Plato suggested, is the mother of invention. For the Art, Design, Dance and Theatre institutions belonging to ELIA (European League of Institutes of the Arts : [www.elia-artschools.org](http://www.elia-artschools.org)), the Bologna Process created that necessity. Although very much a political decision taken at European level, the intentions behind Bologna are laudable. If Europe's promise of greater student mobility and transferability and comparability of qualifications is to have more than token value, bringing about some kind of convergence between the different national education systems is essential. Making this alignment work in practice is, of course, more challenging. Every discipline believes in the uniqueness of its own processes; every conservatoire and higher education establishment is also convinced of the importance of preserving its distinct identity and approach to teaching and learning.

Recognising that decisions at a policy level would be quickly

followed by directives, ELIA and its members wanted to pre-empt that phone call from the Ministry demanding delivery of a new framework in two days' time. 'Better do it yourself before others do it for you' became the maxim and what became known as the Tuning Process began. Working initially within individual disciplines, colleagues from arts institutions across Europe came together to begin to identify and verbalise the skills, knowledge and competencies they felt students should have achieved by the end of first (BA), second (MA) and third (PhD) level cycles in Higher Arts Education. It wasn't always straightforward. The broad spectrum of approaches involved in Theatre Arts, for example, ranging from those focusing on skills and craftsmanship to those that follow a more academic tradition, reflects the diversity of the practice itself. Like Street Arts, its interdisciplinarity is one of its strengths, as is its ability, and need, to constantly reshape and re-define itself in response to changing social, political and artistic values. Finding the language to capture the unique ways in which Theatre Arts weaves together disparate disciplines through the creation of collaborative communities and an inspiring cross-fertilisation of ideas and practice was challenging, but pivotal.

## Chrissie Tiller

Chrissie Tiller (Chrissie Tiller Associates) works as an independent practitioner, researcher, facilitator and trainer in the arts and culture, business and not-for-profit sectors alongside her role as Director of the MA in Participatory and Community Arts at Goldsmiths, University of London.

If Bologna provided the prompt for trying to find ways to capture these complexities, the Socrates Thematic Network funding programme provided a wherewithal. The inter}artes (2004 - 2007) and artesnet.europe (2007 - 2010) programmes facilitated the conversations. They also offered opportunities to begin the process of identifying the commonalities between different training methods in the same discipline, while striving to avoid ironing out their unique strengths and distinctions. Creating a meaningful pan-European framework for each discipline needed to be more than an exercise. It was important to create a climate of real collaboration so that individual institutions and courses could feel confident in sharing and challenging their own values, practices and methodologies as part of a process of rationalisation and alignment.

By encouraging open debate and creating teams that represented the diversity of practice across the fields, each discipline was eventually able to reach a consensus that they felt took into account different degree profiles as well as the dynamic nature of creative

practice and the rapidly changing nature of graduate employment. Further consultation with a wider group of colleagues (more questions), and a 'Validation' conference in 2007 where stakeholders from the professions were invited (further challenges), finally resulted in a series of tuning documents that constitutes the first shared vision and set of terminology for the creative arts sector across Europe. These documents are still proving useful to national quality assurance agencies and educational authorities.

This was not the end of the journey. Reaching agreement about these descriptors (terminology) at different levels across Higher Arts Education itself was one thing; the introduction of the European Qualifications Framework in 2008 meant rethinking this process in a much wider context. With a clear focus on the workplace, employability and encouraging learning to be seen as part of a lifelong process, the newly introduced EQF wanted parity of qualifications across the formal, non-formal and informal learning sectors. It had created eight reference levels that it felt described what any learner needed to know (knowledge), understand (competencies) and be able to do (skills) at different stages of her/his learning. In other words it focused much more on the students' 'learning outcomes' than the setting or methodologies through which that learning happened.

Higher Arts Education has undergone a number of major changes in the past few years. Most conservatoires and university departments have long since moved away from the elitist, exclusive model that sometimes existed in the past. The demands on students are more academically rigorous but courses are also increasingly practice-based and integrated more fully into meeting the needs of our socially, economically and culturally diverse society. Professional competencies, especially those that contribute to creating sustainability, quality of life and well-being are valued equally with artistic skills. At the same time, turning discipline specific descriptors that had been agreed across the sector into learning outcomes that matched the terminology of the EQF statements was another kind of challenge.

The original intention of the Tuning Process follow up, the HUMART project, was originally to explore the possibility of meeting this challenge by creating a common sectoral framework across both the Humanities and the Arts. In bringing together many of the same people who had worked on the earlier Tuning programmes it hoped to build on the mutual trust and openness developed as part of these earlier processes. Some excellent preliminary work had already been undertaken by the Humanities in finding their own parallels. But the more we tried to fashion a common set of values the more difficult we found it: one of the biggest stumbling blocks being around making and creating.

This threatened impasse made us retreat to our art discipline groups: Architecture, Art & Design, Dance & Theatre, and Music. Working as individual disciplines we forgot notions of collaboration and worked to convert the descriptors we had written for the Higher Education three cycles into something equating the eight EQF statements. Again it was a question of finding ways to translate things that could sometimes seem quite different into a language that made their connections clear. Then, at a meeting in Bilbao (2011), the Architects put forward a new proposal. Perhaps it would be more useful to return to those earlier sticking points of

'Creation and Creativity' and work together on making a response to the EQF that started with those characteristics we had felt were at the heart of the Creative and Performing Disciplines. The more we began to grapple with this idea the more logical and feasible it eventually started to become. Of course, having originally started the process in our own separate discipline groups, there were inevitable disagreements about terminology. But taking on board the collaborative, interdisciplinary working style we had claimed for our artforms we slowly found we started to enjoy the challenge.

Some definitions proved particularly sticky. One was around clarifying what the 'advanced level' of knowledge ascribed to the EQF Level 6 might mean in terms of first cycle (BA) Higher Education studies. If Level 6 was to be considered 'advanced' what further demands could one make of a student at MA or PhD level? There were also some concerns around the nature of the 'research' that might be expected from an undergraduate (EQF level 6) student. In the end the suggestion that they would have 'developed a research attitude' seemed a satisfactory compromise.

By the final meeting of the HUMARTS programme we had created a prototype SQF that we were happy covered all the Creative and Performing disciplines. The table below illustrates how our seven dimensions of learning match the EQF learning outcomes of knowledge, skills and competencies:

- > **Making, Performing, Designing, Conceptualising Creation (Skills/Knowledge)**
- > **Re-thinking, Considering and Interpreting the Human (Competencies)**
- > **Experimenting, Innovating & Researching (Skills/Knowledge)**
- > **Theories, Histories and Cultures (Knowledge)**
- > **Technical, Environmental and Contextual issues (Skills/Knowledge)**
- > **Communication, Collaboration & Interdisciplinarity (Skills/Competencies)**
- > **Initiative & Enterprise (Skills/Competencies)**

So. What did we feel we gained through undertaking this complex and sometimes troublesome process?

Strangely enough, having to find a vocabulary free of specific references to individual disciplines resulted in a stronger text in the final documents: one we feel manages to capture the richness and specificity of the disciplines by emphasising both what they have in common and what distinguishes them from each other. It enabled us to place our thinking about the 'Creative and Performing Disciplines' in a wider European context, strengthening our shared identity and bringing us in line with current developments within our professional fields. It also provided us with a practical matrix, located firmly at the intersection of the different professional practices, which will, hopefully, contribute to a better understanding of requirements and standards right across the creative and cultural sectors. In other words we hope it will breathe life and meaning into what could have been a very dry exercise: the creation of a Europe-wide Qualification Framework.

COMPETENCE BASED LEVEL DESCRIPTORS FOR VISUAL AND PERFORMING ARTS (ARTS & DESIGN AND DANCE & THEATRE)

KNOWLEDGE			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 3	<p>Knowledge of facts, principles, processes and general concepts, in a field of work or study</p>	<p>Basic knowledge of:</p> <ul style="list-style-type: none"> <li>&gt; Central features of art history, contemporary art and/or most important architects and designers</li> <li>&gt; Cultural services and electronic communications as source for own work and experiences</li> <li>&gt; How to evaluate own work and that of others while employing key concepts of art</li> <li>&gt; How to assess and evaluate diverse visual media contents</li> </ul>	<p>Basic knowledge of:</p> <ul style="list-style-type: none"> <li>&gt; Theatre as art form</li> <li>&gt; The workings of theatre and live performance through visits and analysis of performances</li> <li>&gt; Different forms of theatre</li> </ul>
SKILLS			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 3	<p>A range of cognitive and practical skills required to accomplish tasks and solve problems by selecting and applying basic methods, tools, materials and information</p>	<p>The ability to:</p> <ul style="list-style-type: none"> <li>&gt; Interpret images</li> <li>&gt; Interpret a basic brief</li> <li>&gt; Employ primary materials, techniques, visual concepts, tools and ways of expression</li> <li>&gt; Understand the nature of artistic process through own work</li> <li>&gt; Use techniques, and employ tools of media and how to express own thoughts through them</li> </ul>	<p>The ability to:</p> <ul style="list-style-type: none"> <li>&gt; Develop own artistic expression</li> <li>&gt; Study through action basics of theatre, key concepts, different genres and styles</li> <li>&gt; Participate in the preparation and/or performance of a theatrical event, and reflect on the process.</li> </ul>

COMPETENCE			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 3	Take responsibility for completion of tasks in work or study; adapt own behaviour to circumstances in solving problems	<p>The capacity to:</p> <ul style="list-style-type: none"> <li>&gt; Enjoy expressing own thoughts, ideas and feelings in visual form</li> <li>&gt; Work independently and in groups</li> <li>&gt; Make ethical and aesthetic evaluations of art, visual communication and the environment</li> </ul>	<p>The capacity to:</p> <ul style="list-style-type: none"> <li>&gt; Express oneself through theatrical means</li> <li>&gt; Participate in team-work</li> <li>&gt; Engage in artistic process in performing arts environment of a group</li> </ul>
KNOWLEDGE			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 4	Factual and theoretical knowledge in broad contexts within a field of work or study	<p>Knowledge of:</p> <ul style="list-style-type: none"> <li>&gt; Recognition, understanding and evaluation of visual arts in own life and society</li> <li>&gt; Key concepts in visual arts</li> <li>&gt; Historical and contemporary situations within visual art, architecture, design, media and/or material culture</li> <li>&gt; How own actions and planning processes influence cultural landscape and built environment</li> </ul>	<p>Knowledge of:</p> <ul style="list-style-type: none"> <li>&gt; Key periods in history of drama and theatre.</li> <li>&gt; Important names and works in contemporary drama and theatre.</li> <li>&gt; How performances are planned, build and directed</li> <li>&gt; How space influences performances</li> <li>&gt; Of different genres and styles in drama and theatre</li> </ul>

SKILLS			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 4 A range of cognitive and practical skills required to generate solutions to specific problems in a field of work or study	<p>The ability to:</p> <ul style="list-style-type: none"> <li>&gt; Recognise tools, materials and methods relevant in visual and/or performing arts and how to employ them for desired results</li> <li>&gt; Demonstrate imagination in problem-solving, risk-taking and perseverance in a creative and productive context</li> <li>&gt; Begin to develop individual expression, identity and artistic potential</li> </ul>	<p>The ability to:</p> <ul style="list-style-type: none"> <li>&gt; Employ conceptually appropriate working methods</li> <li>&gt; Evaluate own and others' work</li> <li>&gt; Choose appropriate materials, techniques and tools for desired goals</li> <li>&gt; Ability to apply contemporary technology in their own work</li> <li>&gt; Work with visual and tactile elements such as shape, form, space, colour, texture, pattern</li> </ul>	<p>The ability to:</p> <ul style="list-style-type: none"> <li>&gt; Use own experiences as starting point for artistic practice</li> <li>&gt; Interpret dramatic texts and write basic scripts, either alone or with others</li> <li>&gt; Creatively use speech, voice, verbal memory, movement, dance, acting, stage design in a performance context and in front of audiences</li> <li>&gt; Prepare a performance project, reflect on and evaluate it</li> </ul>
KNOWLEDGE			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 4 Exercise self-management within the guidelines of work and study context that are usually predictable, but are subject to change Supervise the routine work of others taking some responsibility for the evaluation and improvement of work and study activities	<p>The capacity to:</p> <ul style="list-style-type: none"> <li>&gt; Understand, enjoy, produce and reflect upon visual and/or performing arts both individually and collaboratively in the contemporary cultural environment</li> <li>&gt; Critically appraise own and others' work and exercise reflection and self-reflection</li> <li>&gt; Develop self-confidence</li> <li>&gt; Exercise self-management within general guidelines</li> <li>&gt; Adopt a creative approach to problem solving</li> </ul>	<p>The capacity to:</p> <ul style="list-style-type: none"> <li>&gt; Interpret, appreciate and evaluate own and others' work</li> <li>&gt; Experience feelings of success, enjoy art and express what is important to self through independent artistic work</li> <li>&gt; Reflect on and justify own and others' aesthetic and ethical choices in visual arts.</li> </ul>	<p>The capacity to:</p> <ul style="list-style-type: none"> <li>&gt; Develop and carry out theatrical work</li> <li>&gt; Participate in creative teamwork</li> <li>&gt; Attain own artistic goals within a performance context</li> </ul>

KNOWLEDGE			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 6	<p>A practical and/or embodied knowledge of the language and theories of a specific arts discipline</p> <p>A critical understanding of the major reference points of that discipline, and its history allied to knowledge of how to interrelate theory and practice constructively within the area of study.</p>	<p>Advanced practical and/or embodied knowledge of the language and theories of a specific arts discipline and critical understanding of:</p> <ul style="list-style-type: none"> <li>&gt; Concepts, history and contemporary developments in visual arts, design, media, material culture and related disciplines (4)</li> <li>&gt; The interplay between visual arts and society and how to influence cultural landscape and built environment (6)</li> <li>&gt; How methodology, materials and procedures influence design and artworks (5)</li> <li>&gt; How design and artwork is conceptualised/planned, realised and managed (1)</li> <li>&gt; Primary and secondary research (3)</li> </ul>	<p>Advanced practical and/or embodied knowledge of the language and theories of a specific arts discipline and critical understanding of:</p> <ul style="list-style-type: none"> <li>&gt; Historical and contemporary developments in drama/dance/ theatre and their interrelationship with other art forms within different cultural contexts. (4)</li> <li>&gt; Different genres and styles in drama/dance/ theatre (6)</li> <li>&gt; How space influences staged performances (5)</li> <li>&gt; How staged performances are conceptualised/ planned, produced, directed and promoted (1)</li> <li>&gt; Primary and secondary research (3)</li> </ul>
SKILLS			
LEVEL 6	<p>A command of the skills techniques and methodologies of a specific arts discipline. An ability to utilise interpretive, evaluative and analytical skills appropriately. An ability to identify and understand audiences and how to communicate with them effectively</p>	<ul style="list-style-type: none"> <li>&gt; Advanced skills techniques and methodologies required to solve complex and unpredictable problems in:</li> <li>&gt; Creatively employing appropriate working methods, choosing materials, techniques and tools for desired goals (1)</li> <li>&gt; Analysing, interpreting, evaluating own and others' work within the framework of existing theoretical knowledge (2)</li> <li>&gt; Applying state of the art technology (5)</li> <li>&gt; Working with visual and tactile elements at a professional level (1)</li> <li>&gt; Identifying and understanding different spaces, contexts, collaborating with experts from different disciplines and how to relate to audiences (6)</li> </ul>	<p>Advanced skills, techniques and methodologies relevant to the performing arts including:</p> <ul style="list-style-type: none"> <li>&gt; Drawing on own experiences to inform artistic practice (1)</li> <li>&gt; Ability to interpret, develop, evaluate and analyse dramatic texts, dramatic and/or choreography scripts, stage models and blueprints (3)</li> <li>&gt; Working successfully in ensemble and collaborative contexts (6)</li> <li>&gt; Preparing a performance project, reflect on and evaluate it in relationship to the audience (1)</li> </ul>



COMPETENCE			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 6	The effective articulation of conceptual, creative and imaginative resources. Command of the theories, techniques and individual sensibilities, necessary to operate successfully within the professional arena. Be critically self-reflective and have the potential to work autonomously and to contribute as part of a team	<p>Manage creative professional activities or projects. Taking responsibility:</p> <ul style="list-style-type: none"> <li>&gt; For decision-making and problemsolving in diverse art and design contexts (3)</li> <li>&gt; Of professional development and promotion of art and design projects (7)</li> <li>&gt; To critically self-reflect on own and others' aesthetic and ethical choices in visual arts (2)</li> <li>&gt; To work autonomously and/or as part of a team (6)</li> </ul>	<p>Manage creative professional activities or projects. Taking responsibility</p> <ul style="list-style-type: none"> <li>&gt; For decision-making and problemsolving in diverse staged performance contexts (3)</li> <li>&gt; Of professional development and promotion of stage and/or screen performance projects (7)</li> <li>&gt; To critically self-reflect on own and others' aesthetic and ethical choices in drama/theatre/dance productions (2)</li> <li>&gt; To work autonomously as part of a team (6)</li> </ul>
KNOWLEDGE			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 7	Highly specialised knowledge, some of which is at the forefront of knowledge in a field of work or study, as the basis for original thinking and/or research  Critical awareness of knowledge is issues in a field and at the interface between different fields	Highly specialised knowledge, some of which is at the forefront of art and design disciplines. An advanced and specialised ability to:	Highly specialised knowledge, some of which is at the forefront of drama/theatre/dance. An advanced and specialised ability to:
	An advanced and specialised ability to interrelate theory and practice in the creation of a body of work that is personally innovative and informed by advanced practice and knowledge within the field. Critical and creative awareness of interdisciplinary possibilities between differing fields and disciplines	<ul style="list-style-type: none"> <li>&gt; Demonstrate critical and creative awareness of interdisciplinary possibilities between differing fields and disciplines.</li> <li>&gt; Demonstrate sound use of methodology, source materials and procedures needed to undertake practice based and/or theoretically oriented research</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Demonstrate critical and creative awareness of interdisciplinary possibilities between differing fields and disciplines.</li> <li>&gt; Demonstrate sound use of methodology, source materials and procedures needed to undertake practice based and/or theoretically oriented research</li> </ul>

SKILLS			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 7	The ability to create a self-initiated body of work that demonstrates innovation and mastery of expressive, intellectual and technical skills. The ability to analyse and develop working processes, and plan and manage their own projects	<p>The ability to:</p> <ul style="list-style-type: none"> <li>&gt; Analyse and develop working processes, and plan and manage their own projects</li> <li>&gt; Undertake primary and secondary research as a way of reflection on ideas and aesthetics related to the body of work the student is expected to produce</li> <li>&gt; Realise a body of work that is personally innovative and informed by advanced practice and knowledge within the field</li> </ul>	<p>The ability to:</p> <ul style="list-style-type: none"> <li>&gt; Analyse and develop working processes, and plan and manage their own individual or group projects</li> <li>&gt; Undertake primary and secondary research as a way of reflection on ideas and aesthetics related to the project the student is expected to produce</li> <li>&gt; Realise a project that is personally innovative and informed by advanced practice and knowledge within the field</li> </ul>
COMPETENCE			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 7	Manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches. Take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams	<p>The capacity to:</p> <ul style="list-style-type: none"> <li>&gt; Produce work that responds to complex situations, requires new strategic approaches and contributes to professional knowledge and practice</li> <li>&gt; Integrate research methodology, advanced tools and experience</li> <li>&gt; Manage projects and/or teams, acting with individual autonomy and/or leadership where appropriate</li> <li>&gt; Apply ethical principles of the discipline and act with awareness of their role in wider society</li> </ul>	<p>The capacity to:</p> <ul style="list-style-type: none"> <li>&gt; Produce work that responds to complex situations, requires new strategic approaches and contributes to professional knowledge and practice</li> <li>&gt; Integrate research methodology, advanced tools and experience</li> <li>&gt; Manage projects and/or teams, acting with individual autonomy and/or leadership where appropriate</li> <li>&gt; Apply ethical principles of the discipline and act with awareness of their role in wider society</li> </ul>

KNOWLEDGE			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 8	Knowledge at the most advanced frontier of a field of work or study and the interface between fields	<p>Make a significant contribution to the advancement of knowledge and/or creative practice in the subject and produce outcomes worthy of dissemination within the public domain</p> <ul style="list-style-type: none"> <li>&gt; To the advancement of knowledge and/or creative practice in the subject and produce outcomes worthy of dissemination within the public domain</li> <li>&gt; To research in the specific field and/or at the interface between fields and as provocation for new ideas and aesthetics including art/design projects</li> </ul>	<p>Make a significant contribution:</p> <ul style="list-style-type: none"> <li>&gt; To the advancement of knowledge and/or creative practice in the subject and produce outcomes worthy of dissemination within the public domain</li> <li>&gt; To research in the specific field and/or at the interface between fields and as provocation for new ideas and aesthetics including performances and other field related projects</li> </ul>
SKILLS			
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 8	The most advanced and specialised skills and techniques, including synthesis and evaluation, required to solve critical problems in research and/or innovation and to extend and redefine existing knowledge or professional practice	<p>An ability to identify issues worthy of research and/or investigative creative practice, and develop a reasoned methodology and processes of documentation, resulting in new knowledge or innovative expression, capable of dissemination</p>	<p>An ability:</p> <ul style="list-style-type: none"> <li>&gt; To identify issues worthy of research and/or investigative creative practice, and develop a reasoned methodology and processes of documentation, resulting in new knowledge or innovative expression, capable of dissemination</li> <li>&gt; To creatively solve art and design related problems and research, applying specialised skills and techniques, including synthesis, evaluation and critical thinking</li> </ul>

COMPETENCE				
EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE	
LEVEL 8	Demonstrate substantial authority, innovation, autonomy, scholarly and professional integrity and sustained commitment to the development of new ideas or processes at the forefront of work or study contexts including research	Make informed and creative statements on complex issues, often within unexplored fields or unstable areas of knowledge, and be able to identify and communicate ideas, research findings and outcomes clearly and effectively to specialist audiences and within appropriate public domains. Demonstrate autonomy and scholarly and professional integrity	Make informed and creative statements on complex issues, often within unexplored fields or unstable areas of knowledge, and be able to identify and communicate ideas, research findings and outcomes clearly and effectively to specialist audiences and within appropriate public domains. Demonstrate autonomy and scholarly and professional integrity	

**Source:**

Tuning, Tuning Educational Structures in Europe, Final report 2010 - 2011: Tuning Sectoral Qualifications Frameworks for the Humanities and the Arts  
University of Deusto & University of Groningen. The Tuning Project was co-ordinated by the University of Groningen, The Netherlands and the University of Deusto, Spain ([www.unideusto.org/tuningcu](http://www.unideusto.org/tuningcu)).

# Circus Arts: Developing Curriculums, Programmes, Course Content

Jean Vinet

For the last twenty years I have worked in the field of new circus, and, among other things, I have worked on developing educational programmes, curriculums and course content. This was in fact a total coincidence, as I was originally trained in theatre, in education and in politics. Starting with very little experience of circus, I used my overall knowledge to make training the most valuable moment in an artist's career.

In the early nineties, at CNAC\* in Châlons en Champagne, we were concerned with developing teaching and professional training programmes in the circus field. Although circus leisure schools had burgeoned in the 80\*\*, training for the artists of the future was not based on a clear idea of what circus arts were, and there was an assumption that a 'gadje' – someone who was born outside the circus – could never learn the essential lessons of circus life. An artistic approach to the techniques was often replaced by a focus on the value of prowess alone.

I soon realised that circus artists and trainers (like their counterparts in many other fields) have a hard time stepping back from their own artistic methods and approaches to teaching. They have their own understanding of the artform, of its history and reality, that makes their workshops personal and evocative. Likewise, technical trainers who have specific knowledge that allows them to teach highly skilled movements have developed their own approach, and cannot precisely define or describe it. Which makes it complicated when you want to extend personal knowledge to become an intelligible science that can be discussed and debated.

I was asked in this seminar to evoke the long process we have been through in the circus arts to define the way that circus is taught at all levels – from leisure schools to professional schools – and to young students as well as to teachers and trainers. I want to do this in two ways:

- > By describing how we used teaching practice to build a specific frame to observe, analyse and organise the knowledge in understandable diagrams
- > By describing how we formalised a new teaching certificate and designed a new diploma for circus artists in France.

As I have been involved with different artists in developing outdoor works, I will try at the end, from my own perspective, to link these observations to the issue of developing training programmes for street artists.

## Epistemology of circus

There are as many circuses as there are circus artists, and each person can define the circus through their own knowledge and perspective. Even within the traditional circus world, some will argue that a circus without horse riders and lion tamers isn't really a circus; others will claim that magicians should not be considered for a circus programme. This identity crisis has always been part of the circus heritage and still underlies discourse on the circus arts today. Looking at it from this perspective, it is almost impossible to build a coherent educational programme.

## Jean Vinet

Jean Vinet is a cultural consultant. He was the Director of La Brèche, the circus arts centre of Lower Normandy (France) in Cherbourg-Octeville. As a former student of political science, he went to Paris III to pursue graduate studies in the theatre. He then went on to work for the cultural department of the Canadian Embassy in Paris before working for the dance company Roc in lichen in the late 1980's. He then joined the Centre national des arts du cirque (National Circus Arts Centre, or CNAC), where for six years he worked to implement artistic and pedagogical policies under the direction of Bernard Turin. It is in 2000, after writing his doctoral thesis on the circus at Paris X, that he would discover Cherbourg.

The National School in Châlons was founded on the idea that circus artists, born inside or outside the circus world, had to be educated over a certain number of years, with a progressive and strict acrobatic training. According to the Soviet model, mastering the prowess of balance, somersaults, throwing and catching was the core education for any circus artist. The Russians were the first to establish a professional training school – in Moscow after the Revolution in 1927. Circus, as an artform, was the most efficient promoter of the new ideology of the Russian Republic: accessible to all, and a form where the audience united with the artists in celebrating an ideal of mankind. This model has been reproduced all over the eastern world and among many Socialist countries.

Circus was the art of showing the human exploit, the excellence of reaching the impossible. Circus training and the production of touring performances soon became interlinked as official troupes

\* Centre national des arts du cirque (National Centre for Circus Arts) based in Châlons en Champagne was founded in '85, as part of Jack Lang's plan to revive circus arts in France.

\*\* In ten years, from the 80s to the 90s, the amount of schools in France went from 30 to 300.

needed a constant supply of artists (who were often attracted by the economic benefits of the job and the travel it entailed).

On the other hand, during the 70s, a new generation of travelling outdoor performers conceived a new approach to circus. In response to the exclusive world of acrobatic training, they developed a more artistic and social understanding of the circus arts, defining it as a direct form of expression that was accessible to all audiences. The pioneers of new circus in France not only revived the artform in a large number of ways, but made circus education popular by taking inspiration from other artistic disciplines: theatre, dance, music, etcetera. They founded troupes and leisure schools through collective effort, building a new identity for generations of young practitioners and performers.

If you look at it from this perspective, these two approaches to circus training contradict each other completely: one focuses on the ability to perform highly skilled movements in a rigorous and selective environment; the other, dedicated to the idea that the arts in general, and the circus arts in particular, are a way to know yourself better, focuses on a form of creative self-expression that takes into account the world around us.

Our main concern at the time, in designing curriculums and education programmes for circus artists and teachers, was to create bridges between these two opposite views and to see how both approaches could make circus training a better deal for everyone. We were convinced that you can't deny your past, but that you also have to face the present and future of the artform.

We initiated working sessions that took place over a period of two years and that drew in teachers and artists involved in professional circus training.

## From practice to theory

Our first steps were aimed at understanding better what we were doing, and at establishing a common language to describe what teachers were trying to achieve in their training sessions, how they looked at their students, and which methods they used. We then developed an analytical and critical approach to the teaching, using 'sketches' to better understand what we were pursuing individually and collectively, taking into account the historical context but also the social and cultural environment in which the artform had evolved.

For example, we drew an ideal portrait of a circus artist, on a personal, interpersonal and artistic level. This allowed us to define step by step the road that should be taken through the education process to reach a successful career. This idealised picture was deliberately sketched in broad terms so as to set a common ground for discussions and exchanges around subjects such as:

- > The necessity of gaining autonomy: the ability to evaluate yourself, to look for necessary improvements through regular training and continuing education, to respect your body through a perfect knowledge of yourself and your limits, to be permeable to different cultures and artistic practices, to manage and

secure your own equipment, etcetera

- > The ability to participate in a creative process and bring inventive ideas, to feel and evoke a sense of partnership within a team, to follow and respond to directions, to nourish professional relationships throughout your career and broaden your knowledge of the working environment, etcetera
- > The necessity of joining the professional sector as a performer capable of making artistic choices, of mastering a language among circus disciplines and enlarging it with a new and innovative vocabulary, etcetera

### More specifically, the training should lead to the ability to:

- > Consistently master high-level technical elements, combining them differently using the full potential of the artist's physical and intellectual abilities
- > Analyse movements to understand their performance
- > Manage the scheduling of training, taking into account warming up, stretching and relaxation
- > Rig equipment, from setting up to breaking down

### Also, the professional artists should be familiar with:

- > Meanings of movements and combinations of movements
- > Quality of movements (such as ease, range, speed, support, accuracy, etcetera)
- > Combining movements in relation with space, objects, partners, etcetera
- > Combining cultural elements in relation with the artistic work (such as texts, images, drawings, etcetera).

Once we drew this sketch, we figured out an associated path, from beginning to end, and identified the different key points and milestones that needed to be reached on the way to achieving the final goal, comparing our theory to student abilities. This was then used to define the intentions and content of every course, workshop or teaching situation. Its purpose was to guide the teacher toward more in-depth research into the teaching process: what is requested from the student at precisely this point? What are the means used to reach this goal? What can we do to help solve specific problems as they arise?

## Common vocabulary

In this process, I was amazed by the difficulties arising from the language we used, and all the different meanings of words between our various social and cultural contexts. When it was needed we took the time to clarify certain aspects of art education and training. This was particularly helpful in making links between different acrobatic disciplines and between acrobatic and artistic disciplines.

For example, it appeared essential to define what we referred to when using expressions such as:

- > Physical abilities (dynamic or not): explosive, eccentric, concentric, isometric and isotonic strength, flexibility, speed, coordination, endurance, tonus, etcetera
- > Intellectual abilities: tolerance, risk awareness, maturity of mind,

- memory, patience, self-control, listening, vigilance, etcetera
- > Sensory abilities: perception of time and space, balance, reflexes, synchronisation, proprioceptive system, skill/dexterity, anticipation, coordination, and dissociation

We could then identify abilities for the different groups or sub-groups of circus disciplines, such as: aerial (trapeze, tissu, Chinese pole, straps, etcetera), acrobatics (banquine, Russian bar, teeterboard, etcetera), juggling (throwing, contact, manipulation, etcetera), and equilibristics (tightwire, cycle, ladder, Washington trapeze, slack rope, etcetera).

We could also work on a graduated scale, pointing out the essential, fundamental and secondary abilities. Further, we could make links with other artistic disciplines.

## Triangular relationship

This formalising process was difficult to start with, preoccupied as it was with keeping a subjective and creative approach to the transfer and acquisition of knowledge. The role of the teaching team, supported by artists involved in the training, was essentially to step back and understand better the knowledge taught and the relationship established with the students.

It was crucial to show how diversified the teaching approaches and methods were, as well as how different the perceptions and understandings were, in order to create a more dynamic interaction in the training process. The theoretical work-in-progress we developed helped us to adopt a more distant attitude to the teaching situation, and allowed us to better adapt to the reality and specificities of students' needs.

This work was also important in involving all the participants in a research programme that took an inquisitive and interrogative view of the different interactions between knowledge, teachers and students. It provided a frame for a more in-depth approach to the arts and to the learning and teaching process, and created the foundation for the evolution of a formalised method more suitable to arts education and the training of professionals. As we know, all knowledge evolves continuously as it is transmitted from one generation to another.

Team work, discussions and debates were stimulating and ensured fluidity and mobility in the way everyone perceived their own role. The questioning of one's knowledge allows for a more lively and dynamic attitude towards teaching, preventing the calcification of methods, the fortification of 'truth', or the death of curiosity. With this attitude, the art school becomes a place for unanswered questions – one where knowledge can be debated and expanded. The school can be a journey taking the student between the inside and the outside, between the known and unknown – it can be a metaphor for our human condition. It must be stimulating and must plant the seeds for lifelong learning and research. Some parts of the learning process will have immediate tangible outcomes, others will stay at work within the student and only come to light many years later. The job of the school is to prepare the student to start on the never-ending road to intellectual mindful-

ness, the mastery of complex movements, and the realisation of poetry and creativity.

In their career, acrobats will perform movements that are so specific and extraordinary that they can easily be compared to the feats of high-level athletes. Even today, many acrobats have been trained to take part in international competitions at a level that requires a certain mastery of physical and intellectual skills. It is easy to isolate technical training methods from the artistic world in which the students will live, but dialogue and a willingness to cross bridges is essential in education management. It is a way to secure movement between what is known and imposed by the past and what is unknown, promoting creativity as a value in itself.

Our work in the nineties had an important impact on teachers' attitudes towards students and knowledge. We only aimed to create a space for thinking and debate – to see which tools could be used differently and to invent others, and to discuss content and evaluate specific issues. We did not intend to export this experience outside our own context. Many years later, in 2006, I was amazed to see how useful the framework for our observation and analysis became in constructing a reference document to design a new circus performers' degree.

## The performer's diploma in circus arts

### The general context:

In the early 2000s, the French Ministry of Culture started to reform all the degree programmes that were associated with artistic careers and offered by the country's officially designated schools. Conceived with the Ministry of Higher Education, the reform aimed at harmonising arts programmes all over Europe to bring them into accordance with the commitment, made through the Bologna Process, to promote mobility and exchange between universities.

In 2005 the diplomas offered by the National Superior Schools of Architecture became attainable at the three levels of higher education (bachelor, master and doctorate). They were soon followed by those offered by the heritage and music schools. In 2011, 115 establishments designated by the Ministry of Culture in the fields of fine arts, architecture, music, theatre, dance, circus, cinema, heritage and visual arts were involved in a new higher education programme that reinforced the commitment to be part of a Europe-wide plan to deliver bachelors, masters and doctorate degrees in the different art fields. The purpose was to strengthen the schools' research programmes, as well as to increase international recognition of the high quality of French higher education in the arts.

Even though the French arts education system is, as you know, independent from university programmes, it became obvious in this context to establish links and collaborations between art schools and faculties to harmonise course contents, develop research, reinforce interactions between disciplines, and promote complementary partnerships. With this in mind, the Ministry of Higher Education created the Research and Higher Education Poles (PRES) to organise institutional collaborations, and to deve-

top investment and financial support, in order to promote the French Higher Education system abroad.

In 2011, both Ministers expressed their strong wish to integrate the arts into the Poles, and to promote research and collaboration between Superior art schools and universities.

But in reality, the reform has mainly concerned the network of Higher education art schools, who were asked to conform with redesigned degree programmes in the arts, at all levels from bachelor to doctorate. These new reference documents were produced to ensure that the different levels of education were coherent within the discipline, and among other art domains. It was kept in mind that this transformation had to be the foundation for further collaborations with universities, but that the independence of each establishment needed to be kept in order to preserve the expertise of high-level education in the arts.

In other words, the reform has been useful for art schools within the Ministry of Culture network as they define new criteria, new curriculums and degree programs, and has incentivised them to create links with a French Higher Education System already involved in the Bologna agreements. Nevertheless, it was clearly stated that the art schools would keep their autonomy and specific ways of working – their own selection process, own strong links with the art world, own methods for transferring knowledge from established artists and others active in the creative sector to students, and own means of ensuring a high placement rate in the labour market post-graduation.

In the performing arts field, higher education degree programmes have also been criticised as insufficiently preparing artists for entering the professional marketplace. Unions and the French Ministry of Culture have set up a taskforce to link training programmes with employment policy in order to better prepare the younger generations to enter their evolving profession. They were also concerned with the mobility of arts students in Europe, which obliged them to clarify and harmonise programmes. The reform aimed at enlarging and enriching contents, offering a diversified access to higher education, and at allowing young artists, after three years of study, to take away a National Superior Professional Diploma in one hand and a bachelor degree from a university in the other.

Moreover, it was a clear intention that the link between education and the realities of the working environment be strengthened through internships, undertaken by students throughout their curriculum, that would develop partnerships with production and touring networks.

A special consulting group was created in 2006 – with members representing unions, the different ministries, and experts in all the performing arts fields – to look at all the relevant questions regarding professional diplomas as they relate to the evolution of the working environment and the qualifications it needs.

## The circus reform

I was asked at that time to join the consulting group as an expert in the circus arts, as well as to lead a working group which aimed at building a reference document for a first-level teaching diploma in the field. I was afterwards asked to be part of a working group to define the new National Superior Professional Diploma for circus performers. I had become familiar with developing circus programmes, curriculums and course content at CNAC in the nineties – both for teachers and professional artists. I was also asked to report on the educational programmes feeding into the circus arts superior schools in France, which gave me an overview of the unique system established in France to educate new generations of circus artists. My knowledge of the European and international schools was also an asset in comparing the different approaches to circus education.

Circus was the last performing art to be part of the reform, after music, dance and theatre. We carefully used the reference documents written and modified according to the implementation of these new programmes. We benefited from past thoughts and debates that enlightened our working sessions, and established links with other disciplines such as dance and theatre.

Further, the working groups which met every two or three months gathered a wide range of professionals who participated in stimulating discussions which were very interesting and enriching. We used the work we did to describe and analyse course contents at CNAC, as well as looking at outside studies on subjects such as employment opportunities for circus artists.

Through this process, some of the concepts and meanings behind words seemed to be clarified and simplified. We could see easily how, when looked at from a different perspective, some aspects of circus training could be crucial to the sector. For example, we discussed for quite a while the difference between performers and authors – how circus artists who were involved in a creation process and participated collectively in bringing about an artwork may or may not take on the artistic responsibility.

Our first steps were to agree on an artist's profile: what could be expected from a professional, and what different working situations will he come across. The points of view of different actors in the field were essential in drawing up that sketch. For example, it became clear that a circus artist might find themselves working not only in a ring, in a tent, but also in all sorts of different situations from cabarets to special events, and within many different working spaces: theatres, halls, train stations, etcetera.

Then, we elaborated the reference document by matching it with a specific degree of skills/knowledge and capacity/competence. The most interesting challenge in the process was to agree on a common vocabulary and on defining concepts underlining each assumption. It became clear that a degree programme would have more impact for a young artist if it included all artistic scenarios – contemporary or classical, in aerial or equilibristics – but necessarily implied a development of the student's ability to take artistic responsibility. The idea was that the bachelor degree would be more suitable for performers participating fully in a creation process, while the masters degree would focus on the ability to make final artistic choices and decisions.



It is not surprising that it became almost impossible to match these reference documents with existing university degrees which had been formulated in a totally different way and with totally different intentions. However, in some cases, universities have used these new reference documents to modify their own approach to arts education and training.

## How can this experience be exported?

I personally think that our reduction process – our sketching exercise – was essential to understanding the circus profession, as it allowed us to express differences of view and pointed out some contradictions, as well as similarities, in the purpose we all served: preparing young artists in the best way possible not only to meet their job's requirements, but also to be active participants in the making of their future career.

We tend to categorise things in a definite way, to the point where we build our own spheres and sometimes ignore a hard, tiring reality. We protect ourselves within a small world. This is definitely the case in the circus world, where the schools are on one side, the producers on the other. The artists have very few connections, when what we need are opportunities to confront one another with all the things that make us different, as well as all the things that make us similar.

As I mentioned, I was truly surprised how the experience of designing a degree for actors, dancers or musicians became helpful in understanding the reality of a young circus artist. I'm convinced that an outside point of view is really important, in particular when you are concerned with particularities and generalities.

If I were part of designing a new diploma today, I would definitely start from an artist's reality in terms of needs and expectations, and focus on how these interact with actors in the field itself at all levels: creating, producing, touring. A broader vision helps us to see the smallest details that make an artist's work unique.

To conclude, I would say that there isn't one way to work through the process, but that a pragmatic attitude can be developed as you bring all your knowledge and professional experience to bear in building a reference document.

# Summary after the workshops

Anne Gonon & Yohann Floch

The idea behind these three thematic workshops was to answer two key questions: What must students learn? What knowledge and skill sets must they acquire?

Certain skill sets and/or areas of knowledge reflected by the three workshops were identified as fundamentals:

- > Knowledge of the emergence, development and current implications of artistic intervention in the public space (diversity of forms, ways of working, different contexts)
- > Mastery of the permanent triangulation of performer – space – audience
- > An understanding and mastery of functionalities and uses of space (both the public space and the place of performance, which come together at the moment of the show)

The workshops titled 'Dramaturgy of/in public space' and 'Performance spaces and relationships with the audience' broadly resonated with each other, stating the need to establish areas of knowledge and skills in greater detail in the future in order to distinguish more clearly that which relates to dramaturgy, writing, direction and performance. For one, these multiple crossovers attest to a unique aspect of artistic creation in public space. These different creative functions are sometimes, indeed often, filled by the same person, who is the creator behind the artistic proposal.

## The 'Dramaturgy of/in public space' workshop

### Participants:

Bev Adams, Michel Crespín, Susan Haedicke, Anne Gonon, John Lee, Joanna Ostrowska.

This workshop focused on the specificities of dramaturgy in the context of public space, and looked into issues related to the auteur-director more than the performer. Group members agreed that dramaturgy is not an object in and of itself but rather a tool for composing. They insisted on the importance of distinguishing between dramaturgy and narration. The dramaturgical construction of a show does not necessarily lead to the telling of a story. The main goal of dramaturgy is to answer the question 'why?'. To work on dramaturgy is to ask about the meaning behind a show and its presentation in a given public space. Although dramaturgy often includes a period of writing, the goal is not to write a text. In order to distinguish functions and tasks, group members opted for the notion of the score, which integrates the different parameters making up a show.

### Workshop members distinguished two dramaturgical approaches the artist must master:

- > Dramaturgical analysis of existing shows (in a critical light) and of the public space itself (scouting ways of using and occupying the public space outside of any artistic intervention).
- > Dramaturgical practice while writing and designing the work (critical reading, collected sources of inspiration, etcetera) and during the period of creation and direction (gathering elements of the performance according to the implicit and explicit meaning and in relation to the space in use).

Regarding the specificities of public space as a place of performance, group members indicated the following elements, which are valid for the dramaturgical analysis of existing shows as well as for dramaturgical practice as part of the creation process:

- > Multiplicity of the physical, temporal and sensory variables making up the public space in use: geography, topography, architecture, light, sound, smell, etcetera
- > Multiplicity of social components of the public space in use: multicultural space, digital space, multi-generational space, and political space
- > Multiplicity of types of occupants of the public space: residents, workers, spectators, etcetera
- > Multiplicity of cultural references (ways of occupying the public space: demonstrations, economical sites, etcetera) and histories (the past and memory of a site).

Group members emphasised that dramaturgy specific to the public space has the unique feature of combining dramaturgy of the real, made up of characteristics belonging to the space in use, and dramaturgy of the proposal put forward by the artist.

Group members listed the following performance elements that could enter into the make-up of a show:

- > Scenography
- > Direction
- > Relationship with the audience and specificities related to the outdoors (movement, involvement, calling out, etcetera)
- > Language that is not exclusively textual (visual, corporeal, sensory)
- > Relationship with the space in use (scale, volume, depth, verticality, etcetera)
- > Temporality, duration

### Task

- > To design the dramaturgy of a creation in public space

### Skills, areas of knowledge, attitudes

- > Documentary research, learning from theoretical and artistic material (readings, viewings, etcetera)
- > Knowledge of different forms and aesthetics in artistic production in public space
- > Production of a critical analysis of shows in the public space
- > Analysis and decryption of the social, contextual and political characteristics of a public space
- > Development of listening and reading skills within an environment (physical, sensory, social, historical and symbolic dimensions)
- > Mastery of the specific elements of performance in public space (scenography, direction, relationship to the audience, etcetera)
- > Mastery of the make-up of the show's dramaturgy, in conjunction with the dramaturgy of the public space in use

### Working group 'Performance spaces and their relationship with the audience'

#### Participants:

Ebru Gökdağ, Lisa Jacobson, Natacha Kmarin, Aurélie Labouesse, Goro Osojnik, Olu Taiwo

The working group underlined the fact that space and audience are strongly connected and that they are partners of the artist. Public space is not an empty space, therefore the notion of awareness is central in the artist's savoir-faire. Besides, mastering an artistic language is needed to work on outdoors' specificities and to develop the knowledge of other artistic languages to grow the capacity to create outside.

#### Spaces

- > A complete understanding of the symbiotic relationship between the artist, the audience and the space
- > Know how to research ('repérage' in French, check location) the voice of the space (social, historical, functional imperatives) and learn how to subvert these functions in the creation of a performance
- > Consider the differences between: public and private spaces; urban and green spaces used by the public for social occasions; spaces open to the public but not necessarily for social events – the issue being how do you get the public to the event
- > To learn how to reach beyond the performing space and resonate with the total environment
- > Knowledge of street arts forms (installation, walkabout, animation, performance) and how they interact with the space you place them in as well as virtual spaces and augmented reality as new contemporary tools

### Audience

- > To understand who is the public and the audience (young people? community work? cultural background?) and how to incorporate the audience as an essential part of the production
- > To be able to engage with the audience, to interact with the spectators
- > To devise degrees of audience participation
- > To be aware of one's responsibility to the multi-generational and multicultural audience – especially when playing in another country

### Acting

- > Physical and non-verbal communication skills
- > An ability to improvise and be playful
- > Stage presence development

### Know-how and way of being

- > To be knowledgeable about permissions and risk assessments for performing in the street
- > To be self-organised and self-sufficient
- > To be able to work with a team and a great number of different people accomplishing different tasks (technicians, etcetera)
- > A heightened sense of awareness of self, ensemble, space and audience
- > To have learned from experiences of working in the street
- > Personal commitment, to be there 100%

### Working group 'Construct a professional pathway'

#### Participants:

Yohann Floch, Jean Vinet, Truus Ophuysen, Julie Mailhé, Katja Beck Kos, Carole Buschmann

The working group first focused on 'what it is to be a professional street artist' – and insisted that being a professional doesn't necessarily mean the artist has benefited from an education/training programme or makes a living out of his/her practice. Many artists, in all fields, are self-taught or their main source of income doesn't necessary come from their artistic work. To quote Suzanne Capiou's study<sup>\*\*\*</sup>, artists have atypical careers...

Nevertheless, the working group agreed to specify that to be considered as a professional, an artist has to have some experience and to feel part of the cultural sector by positioning himself/herself as a culture worker: thus a professional street artist would be a creative worker able to express artistically his/her ideas/thoughts/messages using creative skills and tools; i.e. a professional street artist is able to deliver artistic works.

Asking themselves 'What skills should the students/artists have?' and 'What do students/artists have to learn in order to enhance their abilities and build a professional pathway?' the members of the group highlighted three important axes.

<sup>\*\*\*</sup> La Situation des professionnels de la création artistique en Europe: Parlement européen, Direction générale Politiques internes de l'Union, Département thématique Politiques structurelles et de Cohésion, Culture et Éducation, Bruxelles, 2006 (<http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=13248>).

First, that outdoor arts intrinsically include the idea of working outside one's comfort zone (unconventional spaces, public and private spaces not meant to present artworks, the creation of ephemeral pieces, audience members being a vital element of the piece, etcetera).

Second, that competencies linked to artistic creation were not, alone, enough to enhance a professional pathway: even if creation processes and outcomes are placed at the centre, many other competencies are necessary to develop a career (e.g. management, writing, organisational skills, social skills).

Finally, that education programmes should 'open doors' to new professional pathways and highlight possible career changes, in order to support as soon as possible – or at any time during the whole professional life – a practitioner's desire to re-orient.

Sometimes, students, young artists and more experienced practitioners are disconnected from the needs of 'employers', and existing surveys from other creative sectors have enumerated the characteristics that go to make up what could be called 'professional behaviour': being on time, adapting oneself to new situations, being sociable and diplomatic, mastering English, being organised and responsive... The working group nevertheless stated that artists shouldn't accept just any conditions or blindly answer all requests – so to have 'professional behaviour' to a certain extent!

Also, the working group underlined there were many risks artists should anticipate, and that it was necessary to train them to master secondary competencies such as the management of contracts and royalties, management of marketing and touring, administration and taxes, etcetera. It has to be made clear, however, that artists should have enough knowledge to be able to understand the administrative and legal context they work in, but should not assume roles that are not creative ones.

The working group worked on a table of competencies following models from other arts sectors and listed competencies, knowledge, attitudes under four headings:

- A) **Knowing how to position oneself professionally**
- B) **To maintain the knowledge of the socio-professional and technical environment of the profession**
- C) **To develop and broaden work relationships**
- D) **If necessary, participate in the promotion of the art**

The working group focused on a framework for professional activities and didn't have the time to work on a certification method (including mode and criteria of assessment).

To enhance one's abilities and to construct a professional pathway	
Tasks	Competencies, knowledge, attitudes
A. Knowing how to position oneself professionally	> To appreciate the gained competencies and skills, to aim to maintain and develop them
	> To identify the usable gains with regard to the evolution of a career, or a career change or professional reorientation
	> To be acquainted with the methods of organisation in performing arts and particularly in street arts, and their evolution throughout history
	> To know and to apply the legal and regulatory provisions applicable to street arts and the conventions of employment and economical activity
B. To maintain the knowledge of the socio-professional and technical environment of the profession	> To know the economical structuring of the artistic and cultural sector
	> To be open towards professions linked to: stage directing, education, cultural education and outreach (coordination, communication...) cultural administration, management of organisations, technical management recording and promoting of performing arts; the paramedical and health sector...
	> To stay informed with news from the sector, particularly through publications and the professional press and information networks
	> To have a thorough knowledge on the performance environment (play area, stage, sets, craft-making, rigging, electric installation, video, light and sound...)
C. To develop and broaden one's work relationships	> To be familiar with the health and safety regulations for unconventional venues, outdoor spaces, specific venues
	> To know how to use communication tools, particularly the internet
	> To know professional networks
D. To participate in the promotion of the art	> To develop strategies for job searching (e.g. auditions, castings, CV writing, job applications)
	> To turn to the public and to have a dialogue on a performance outside the work context
	> To expose the essential elements of your practice
	> To develop one's view on other works and a facility for critical analysis